

[PHOTOSHOP GUIDE]

44 SECRETS OF CAMERA RAW

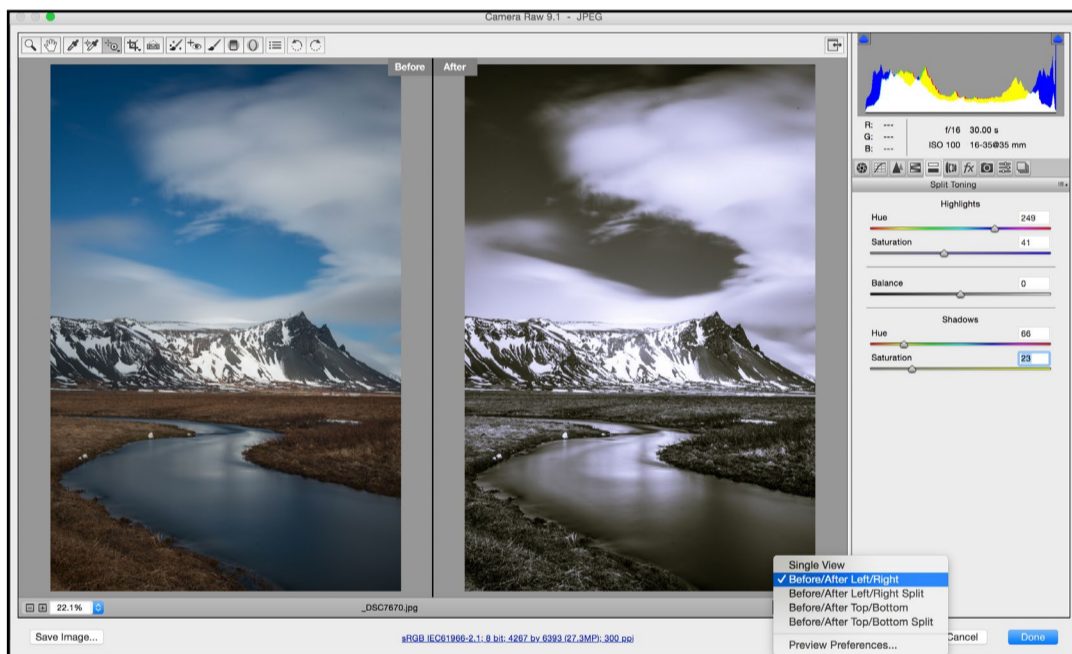


BROUGHT TO YOU BY
**Digital
Camera**

WORKFLOW TIPS

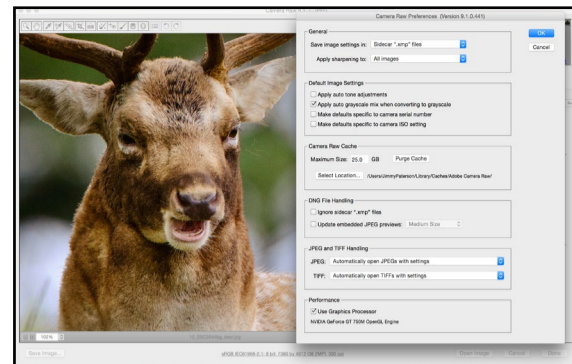
1 BEFORE AND AFTER VIEWS

The buttons in the bottom-right corner of the image display give you a set of useful preview options for comparing the before and after of your edits. The left icon that looks like a Y gives you different split-screen before/after views, such as horizontal or vertical comparisons and splits. (Hold your mouse button down on the icon to choose from the list, or click to toggle between each.) The second and third icons enable you to toggle between before and after settings.



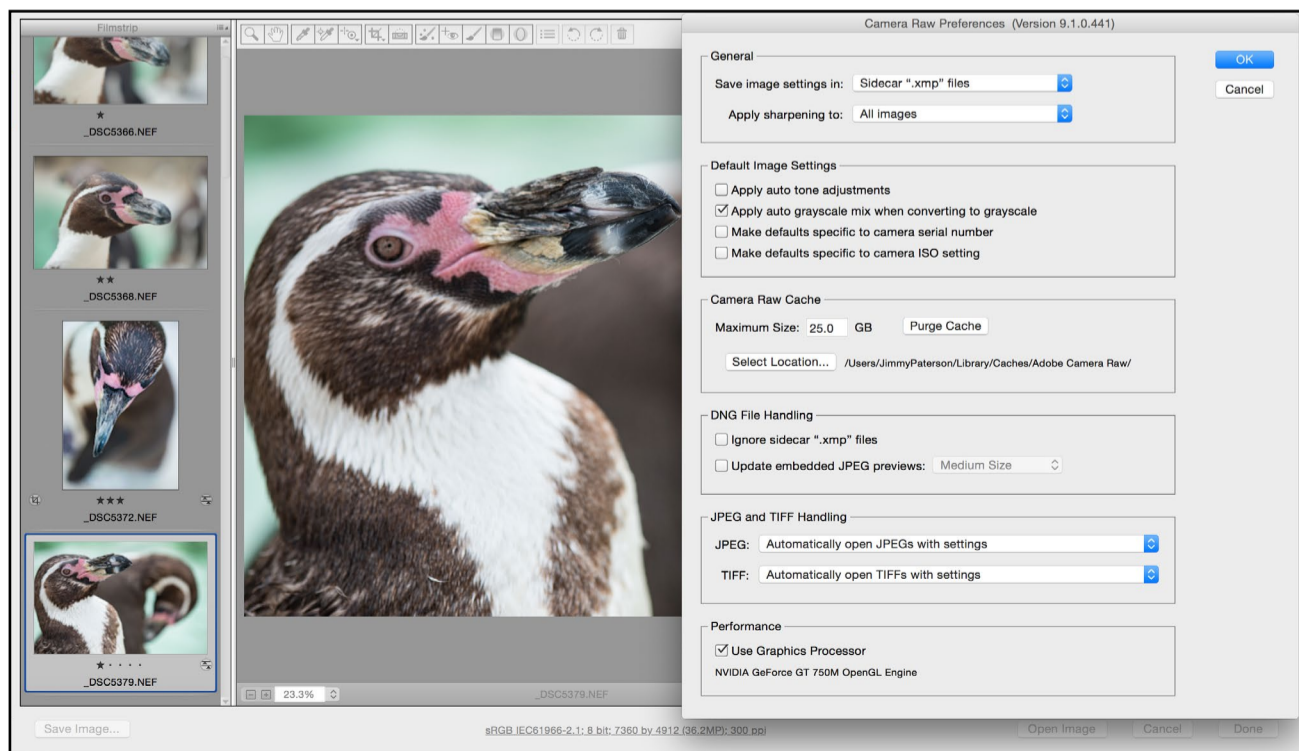
2 SCRUBBY ZOOMING

The latest CC versions of Camera Raw feature 'scrubby zooming', which means, as long as your graphics card can handle it, you can drag right or left with the zoom tool to fly in and out of your image. To make sure the feature is enabled, click the Preferences button in the toolbar at the top and check Use Graphics Processor in the Performance tab. When using another tool, such as the Spot Removal tool, you can hold Ctrl/Cmd to temporarily switch to the Zoom tool, so it's easier and quicker than ever to retouch an image by jumping in close to different areas.



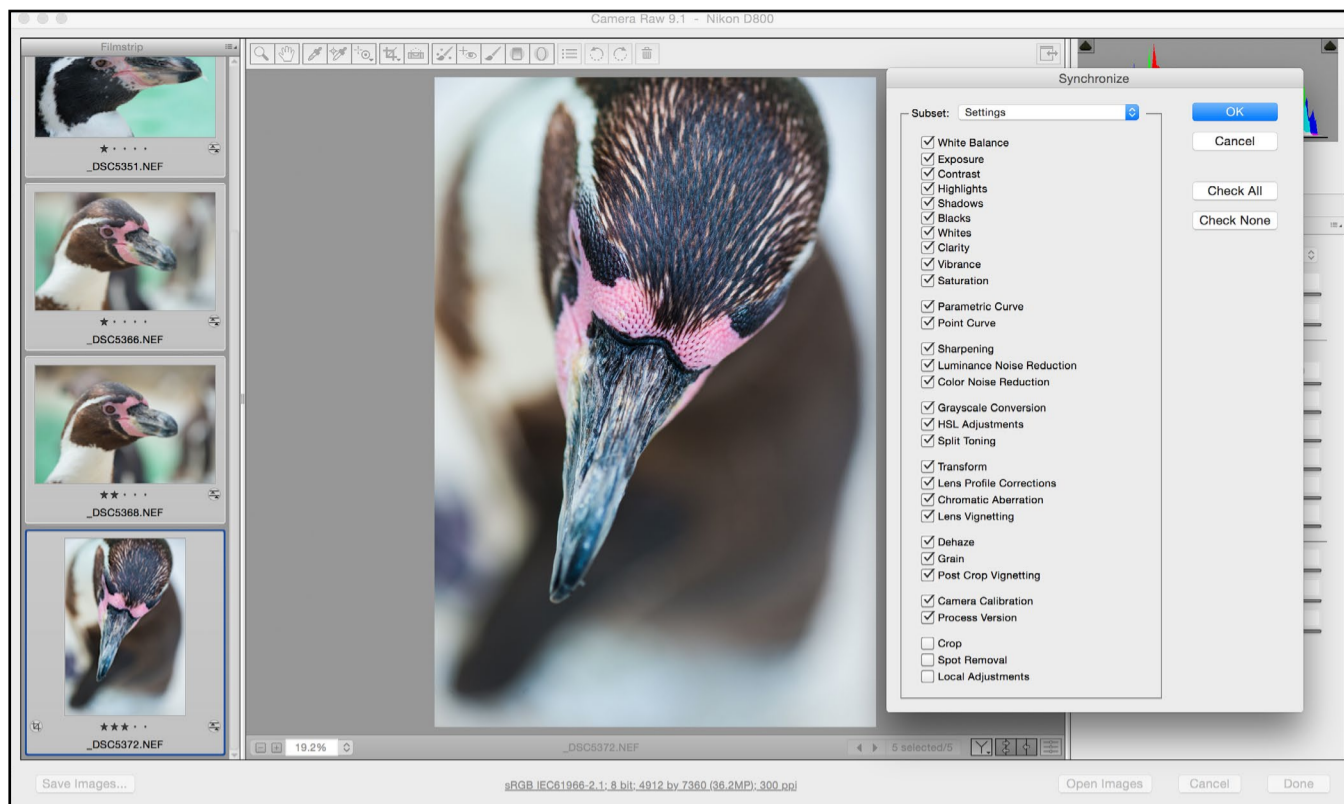
3 CACHE SIZE

If you're in the habit of bringing lots of images into Camera Raw at once, you might notice that the images take a second or two to display, in which case increase the cache size in the Preferences menu. The larger the size, the greater the number of image previews ACR can hold.



4 SYNC SETTINGS

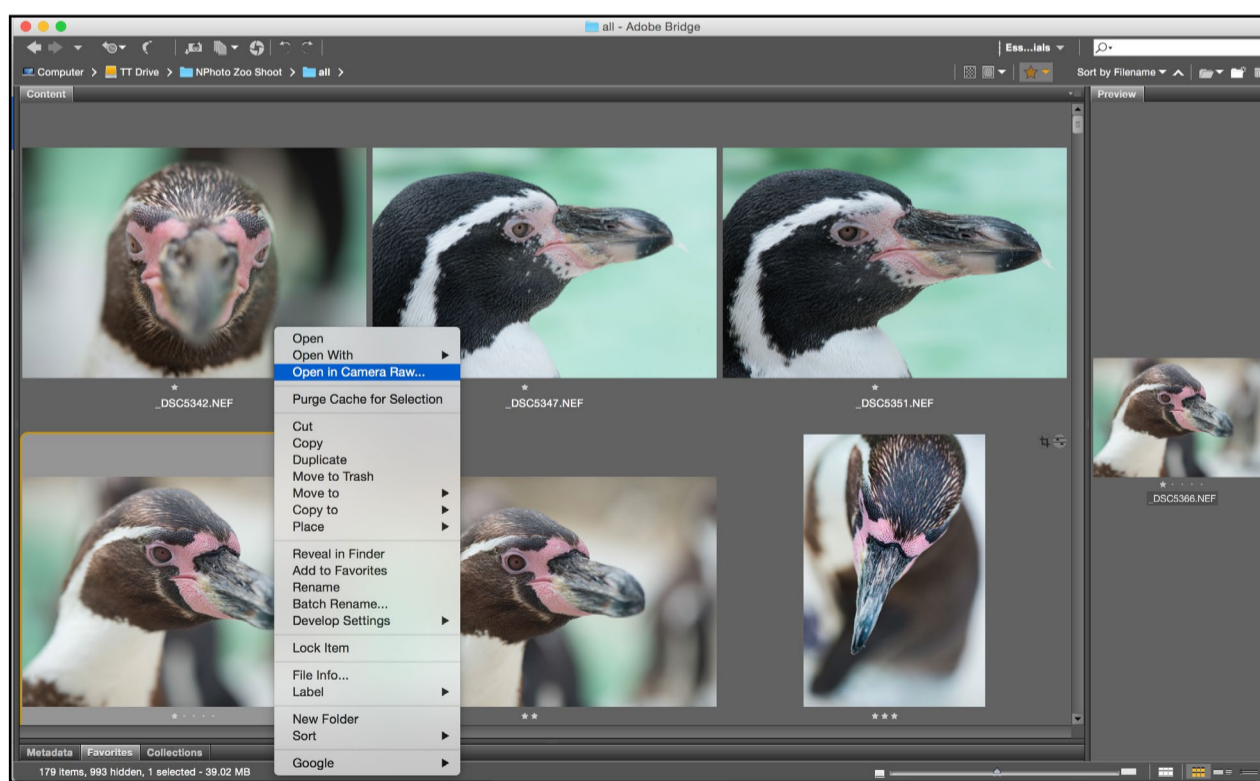
When several images are opened together in Camera Raw, you can edit them all at once in two different ways. Either select several in the filmstrip by Ctrl/Cmd-clicking them, and then begin your edits. Alternatively, edit a single image



first, then select several and use the Sync settings option in the top-left drop-down menu. This second option has the added benefit that you can choose exactly which edits are synced – useful if, for example, you need to batch-fix a recurring sensor mark, but leave the other settings untouched.

5 YOU DON'T EVEN NEED TO OPEN PHOTOSHOP!

Bridge can 'host' Camera Raw, so there's no need to have Photoshop open. Simply open Bridge, then right-click an image and choose Open in Camera Raw.



6 MUST-KNOW NAVIGATION SHORTCUTS

Use Ctrl/Cmd + or - to zoom in or out, and hold down the space bar to drag around the image when zoomed in.

7 RESET SLIDERS

Double-click any slider to reset it.

8 SNAPSHOTS AND PRESETS

Use the Snapshot panel to save noteworthy points in your workflow, and the Presets panel to save settings for use on other images.

9 CAMERA RAW DEFAULTS

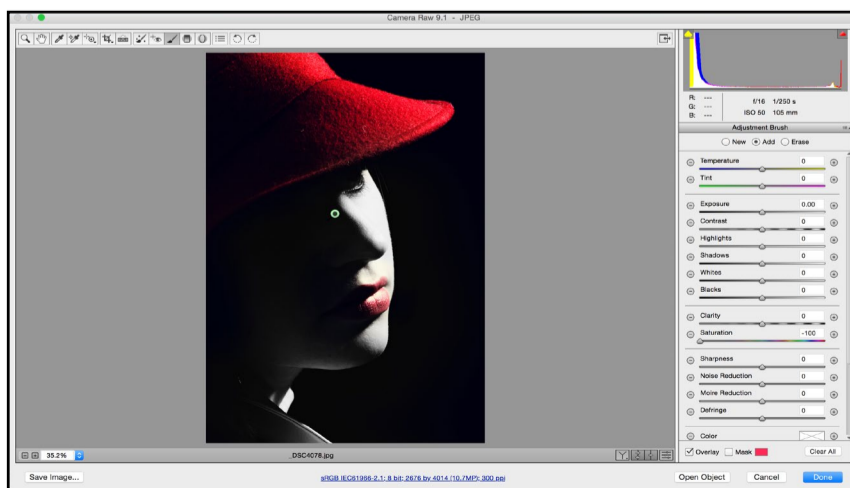
Sometimes you just want to get rid of everything you've done to an image and start afresh. Click the flyout menu next to the panels and choose Camera Raw defaults.



TOOL TIPS

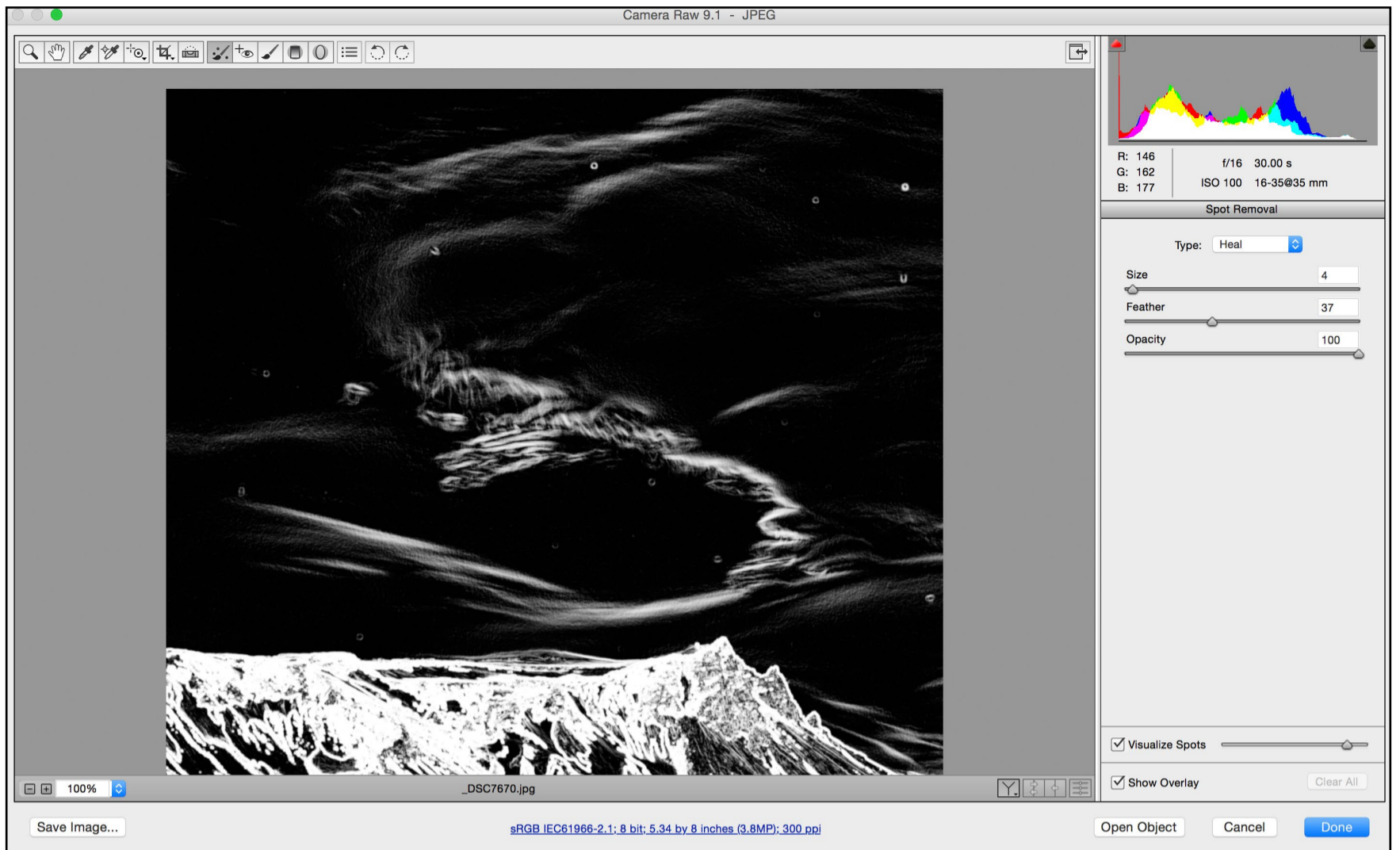
10 SPEEDY SPOT COLOUR

The Targeted Adjustment tool can give you a rough-and-ready spot-colour effect in seconds. Right-click with the tool, choose Saturation, then drag down over the colours you want to remove.



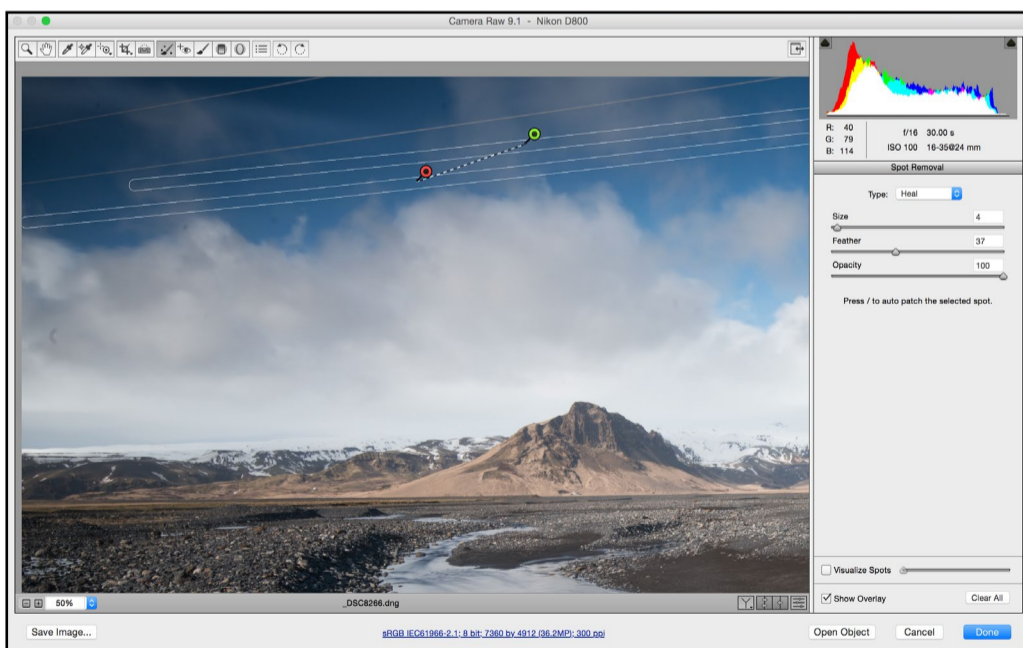
11 FIX THE WHITE BALANCE

One of the great advantages of shooting in raw mode is that the files hold more colour information than JPEGs, which means you can use the raw colour data to adjust the white balance after taking the shot to correct colour shifts and inconsistencies. To do this, simply grab the White Balance tool, then look for a colour in the scene that should be either white or grey, such as the rocks in this picture.



12 CHECK FOR MARKS

The Visualise Spots checkbox in the Spot Removal tool settings is ideal for those with dirty sensors. Tick it for a clear black-and-white view of the marks.



13 REMOVE WIRES

When you're using the Spot Removal tool to get rid of wires in a landscape or other types of thin line, click one end of the line, then hold Shift and click the other end to draw a straight line - and fix the whole thing in one go.

14 JUMP TO 100% VIEW

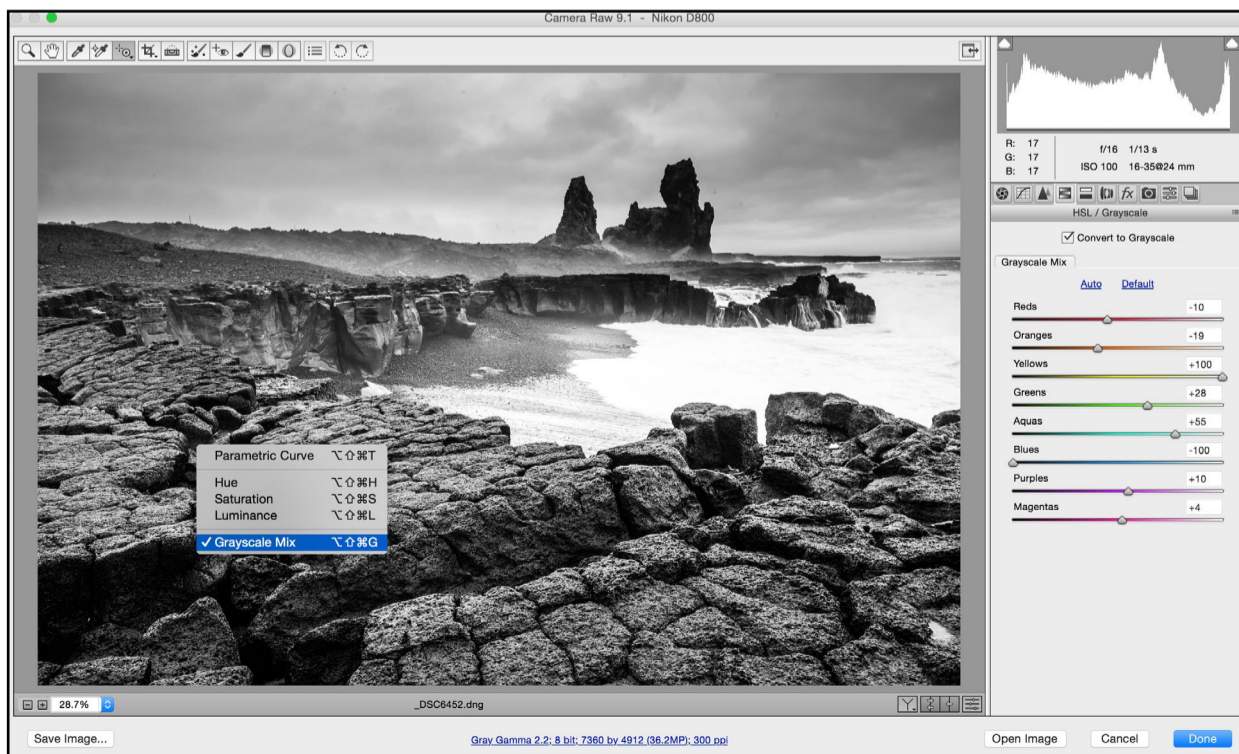
Double click the Zoom tool to jump to a 100% view - useful for judging sharpening and noise reduction - then double-click the Hand tool to jump back out and fit the whole image on the screen.

15 TOGGLE CROPS

When using the Crop tool, press X to toggle between a vertical or horizontal orientation.

16 CUSTOM CROPPING

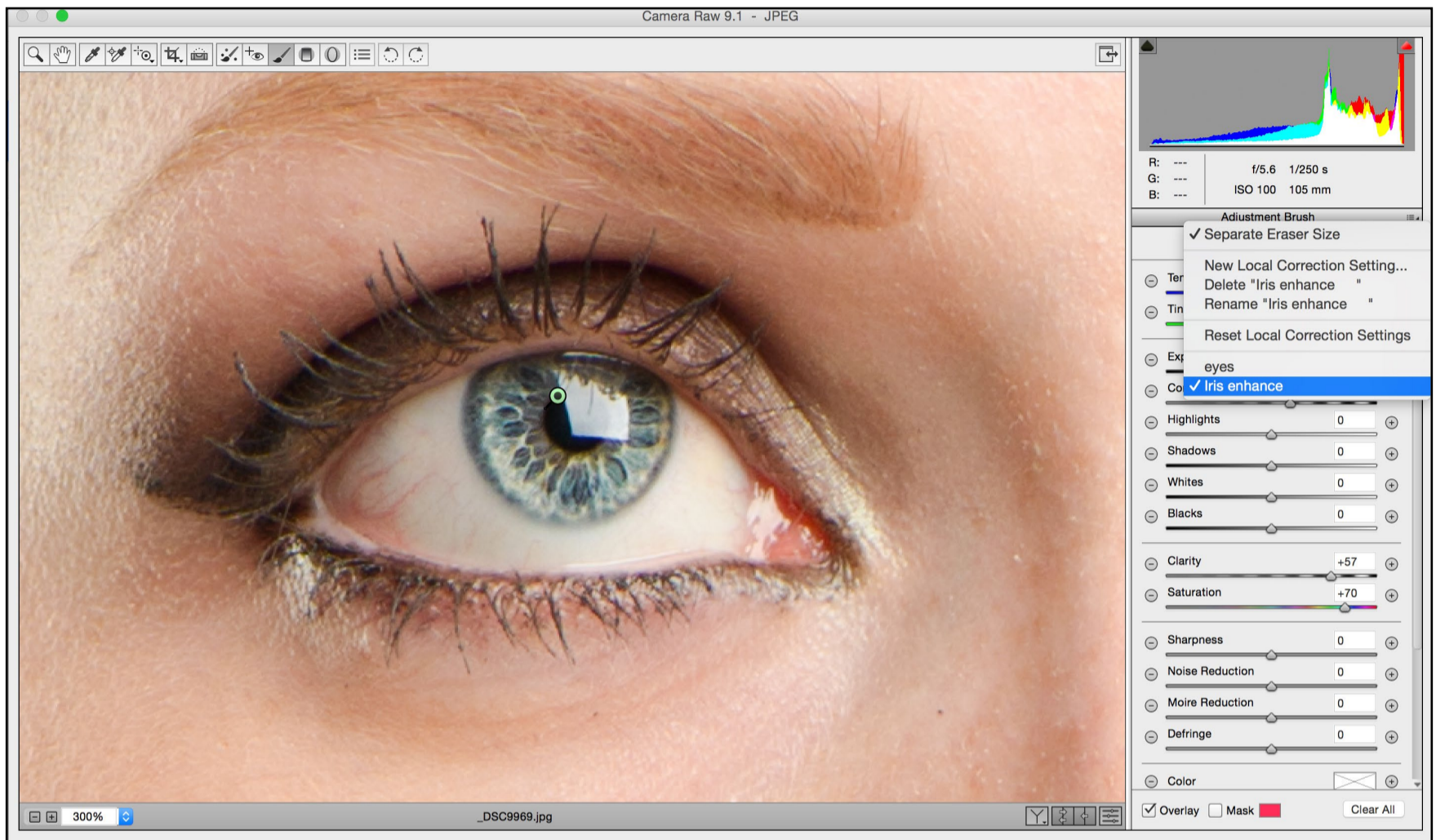
When using the Crop tool, right-click the image to choose a proportion such as 2:3 or 1:1. Tap A to switch to the Level tool, then drag along the horizon.



17 MONOCHROME IN A SPLIT SECOND

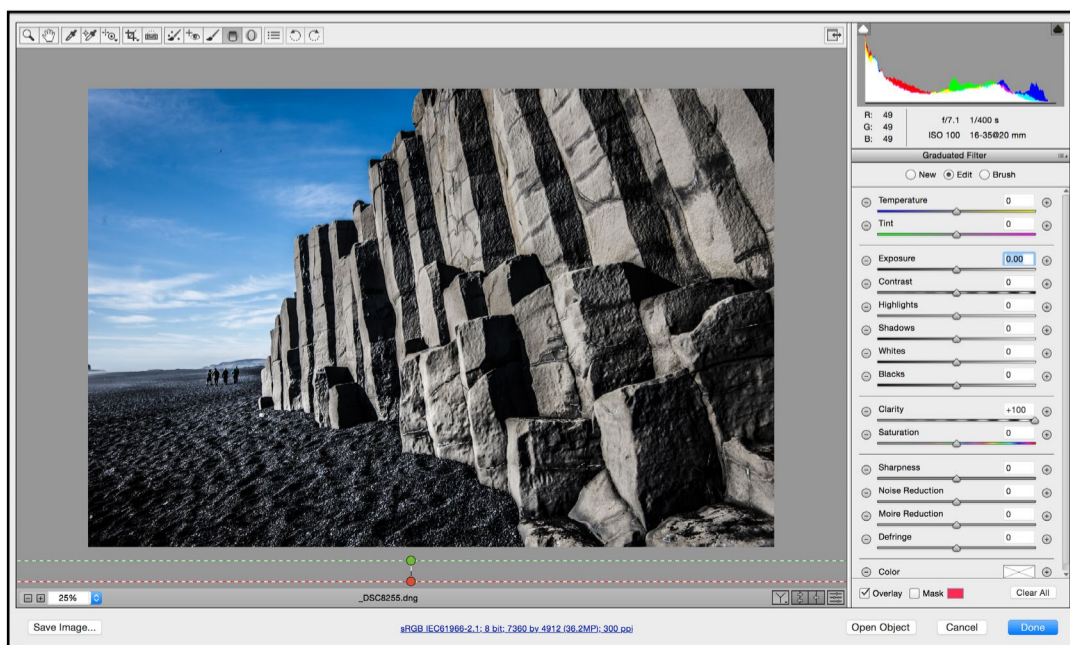
Grab the Targeted Adjustment tool from the Tools panel, right-click and choose Grayscale Mix for a speedy mono conversion, then fine-tune the image by dragging up or down over points in the image to lighten or darken them.

SELECTIVE ADJUSTMENT TIPS



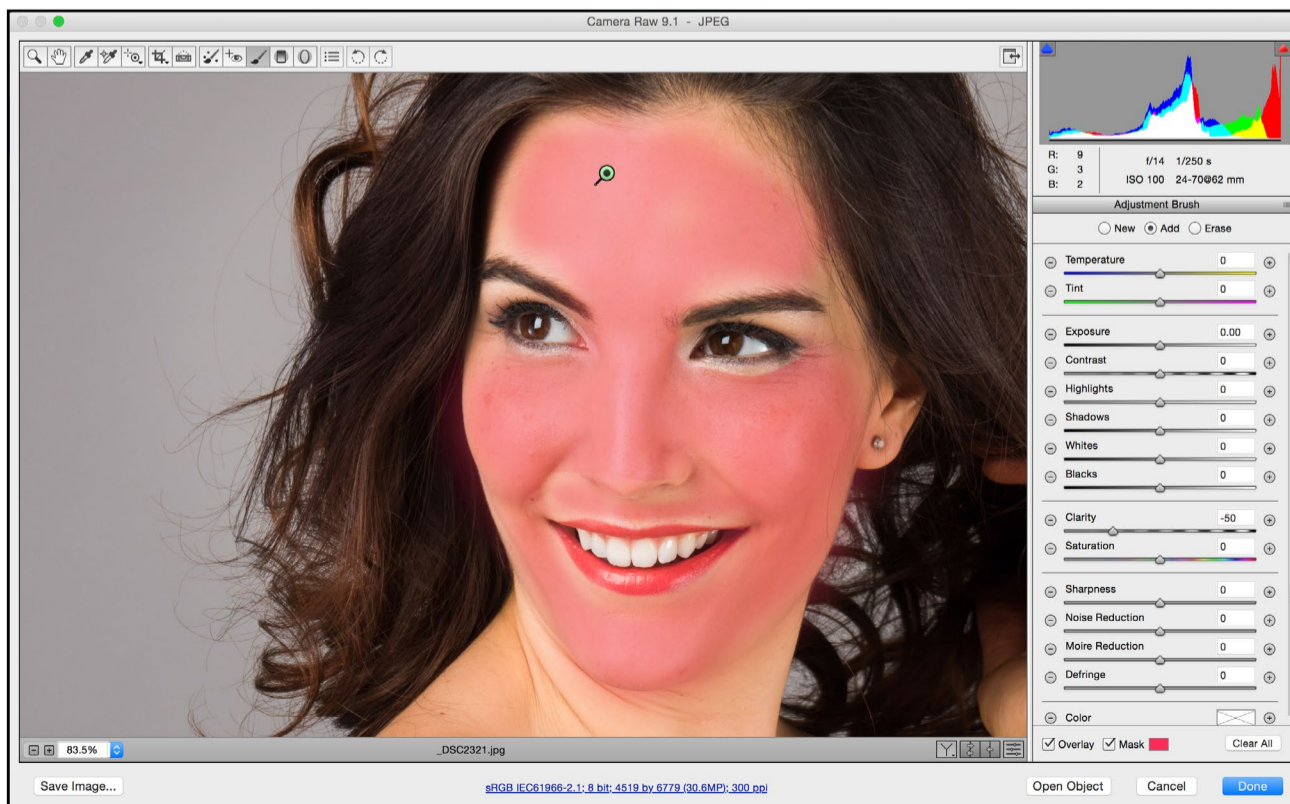
18 SAVE ADJUSTMENTS

If you find that you make a similar adjustment lots of times, then save time by storing the adjustment as a New Local Adjustment Setting in the flyout menu at the top right of the Adjustment Brush settings. When you want to make the same edit, choose the adjustment from the menu to quickly load up the brush with the right settings.



19 DOUBLE DOSE OF CLARITY

If you're a fan of crisp details, sometimes setting +100 Clarity in the Basic panel just isn't enough. If that's the case, grab the Graduated Filter tool, load it with extra Clarity, then click the space outside the image and drag away from it. This will double the amount of Clarity added.



20 SMOOTH SKIN

For soft, silky skin in seconds, grab the Adjustment Brush, click the minus icon next to the Clarity slider on the right to dial in negative Clarity to about -50, then paint over the skin, being careful not to go over areas of detail like the eyes and lips.

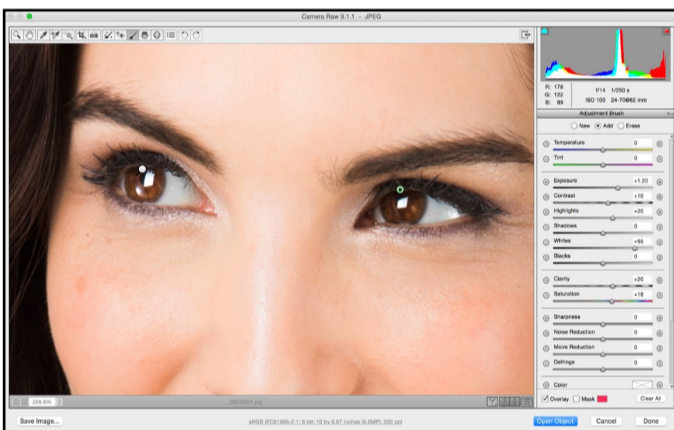


23 QUICK VIGNETTE

Ctrl/Cmd-double click with the Radial Filter tool to add a circular blend that extends to the edges of the image. This is perfect for quickly adding vignette effects to the corners of your pictures.

21 STRAIGHT GRADS

Hold down Shift to snap graduated filter lines to horizontal, vertical or at 45 degrees - helpful when you're darkening a sky.



22 COPY A PIN

Hold down Ctrl/Cmd+Shift+Alt and drag an adjustment pin to make a copy - ideal for copying adjustments from one eye across to the other, for instance.

24 RESET YOUR ADJUSTMENTS

When using the Adjustment Brush, the tool remembers the previous settings. To simultaneously load the tool with a new setting and also reset everything else, simply click the plus or minus icon next to any slider.

25 ADD A ROUGH BORDER WITH GRADS

For a rough-and-ready border effect that mimics the look of old film borders, load the Graduated Filter tool with -4.00 negative exposure, then drag a few short lines inwards at the edges of the frame to add dark, thick lines to the image.





26 FEATHER SHORTCUTS

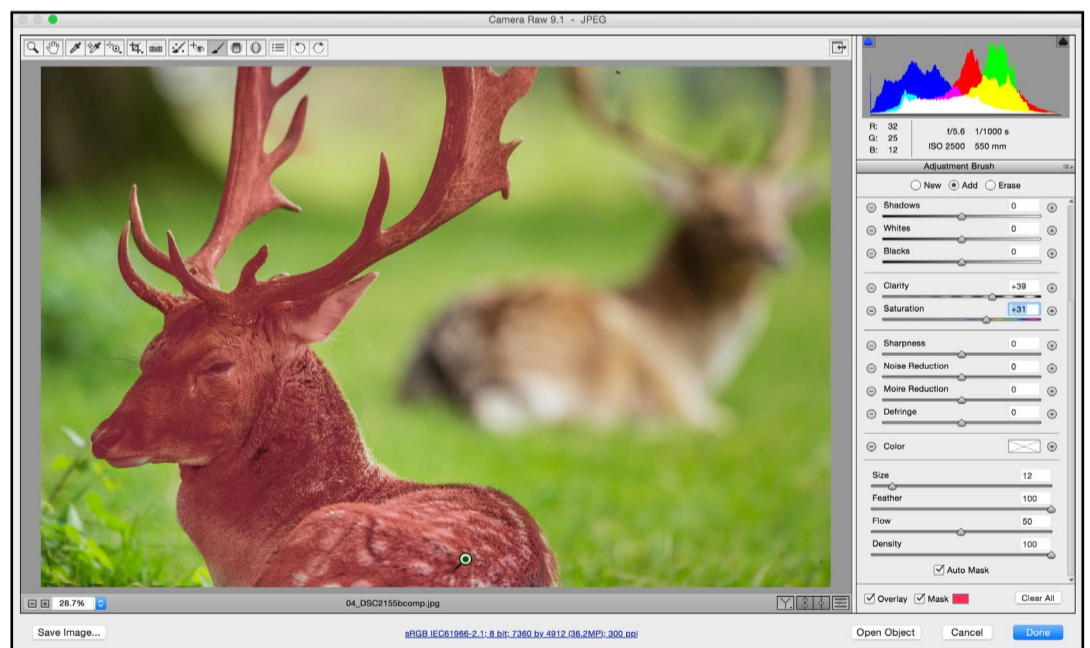
When using the Adjustment Brush, press] or [to resize the brush tip, and Shift+] or [to adjust the size of the feathering around the brush tip.

27 SHIFT A CIRCLE

While dragging a circle with the Radial Filter tool, holding down the space bar will allow you to shift its position while you drag.

28 ERASE A MASK

Hold Alt while painting with the Adjustment Brush to erase parts of a mask.



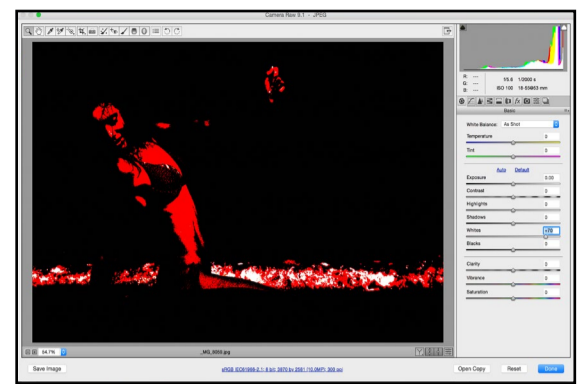
29 AUTO-MASK

The Adjustment Brush Auto-Mask feature transforms the brush by making it seek out and snap onto colours that are similar to the first colour you click when using it, making it much easier to isolate objects and shapes for adjustment.

SETTINGS TIPS

30 USE THE OLD FILL LIGHT SLIDER

If you find the Basic panel's Shadows slider just isn't lifting your shadows as much as you'd like, there's a hidden cheat you can use. Go to the Camera Calibration panel and change the Process version to 2010, then go back to the Basic panel, and you'll find the Fill Light slider. For some reason, the old Fill Light slider is more extreme than the Shadows slider that replaced it.

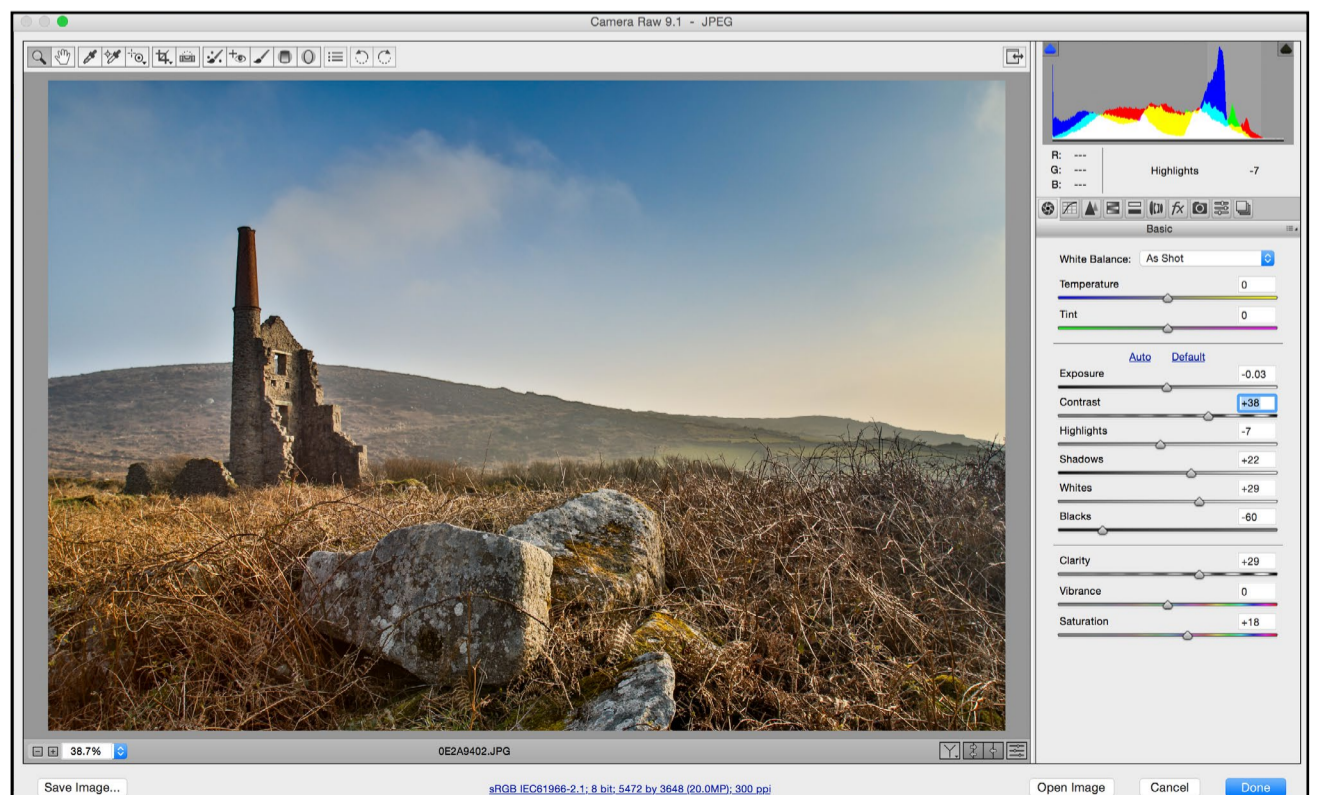


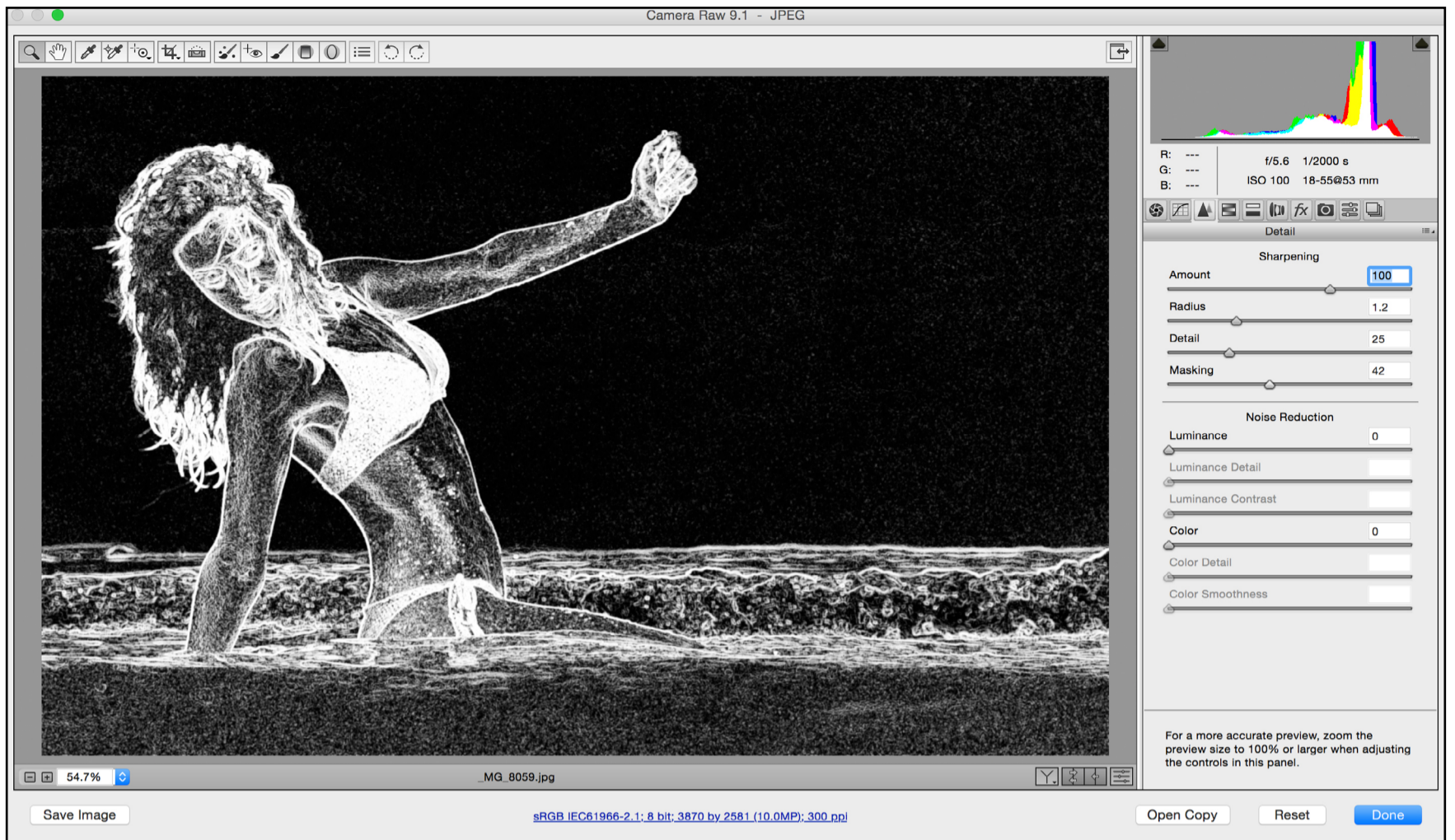
31 CHECK FOR CLIPPED PIXELS

Clipped pixels are either pure white or pure black, and are entirely lacking in detail, so it's usually best not to have too many in your photos. To check for clipped pixels in the highlights or shadows of an image, press either O (for over-exposed) or U (for under-exposed) to toggle the clipping warnings on and off. Alternatively, Alt-drag any of the Exposure, Highlights, Shadows, Whites or Blacks sliders for a view of the image that displays the clipped pixels very clearly.

32 INTERACTIVE HISTOGRAM

The histogram is interactive, so you can drag different parts of the graph to adjust those areas of the tonal range, from the blacks on the left to the whites on the right - useful both for fine-tuning tones, and also for understanding how histograms work.





33 MASK YOUR SHARPENING

Often you don't want to sharpen all of your image, just the areas of detail. After applying sharpening in the Detail panel, hold Alt and drag the Masking slider. The black areas that appear will be excluded from the sharpening effect.



34 PREVIEW SPLIT-TONE COLOURS

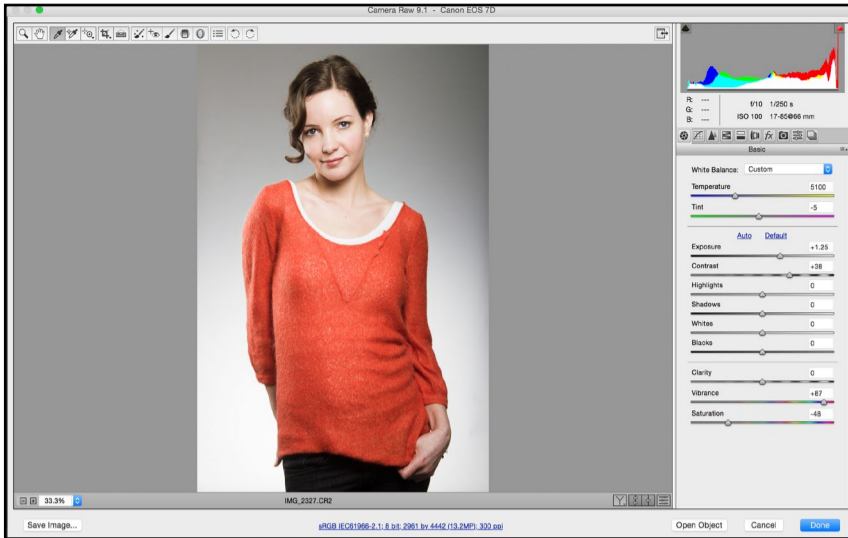
When you're using the Hue sliders in the Split Tone panel to add tints, hold Alt while dragging to preview the colour at 100%. This makes it easier to judge the colour first.

35 AUTOMATIC SLIDERS

Shift-double click any of the first eight Basic panel sliders to apply an auto correction to each individual setting.

36 TRY CAMERA PROFILES

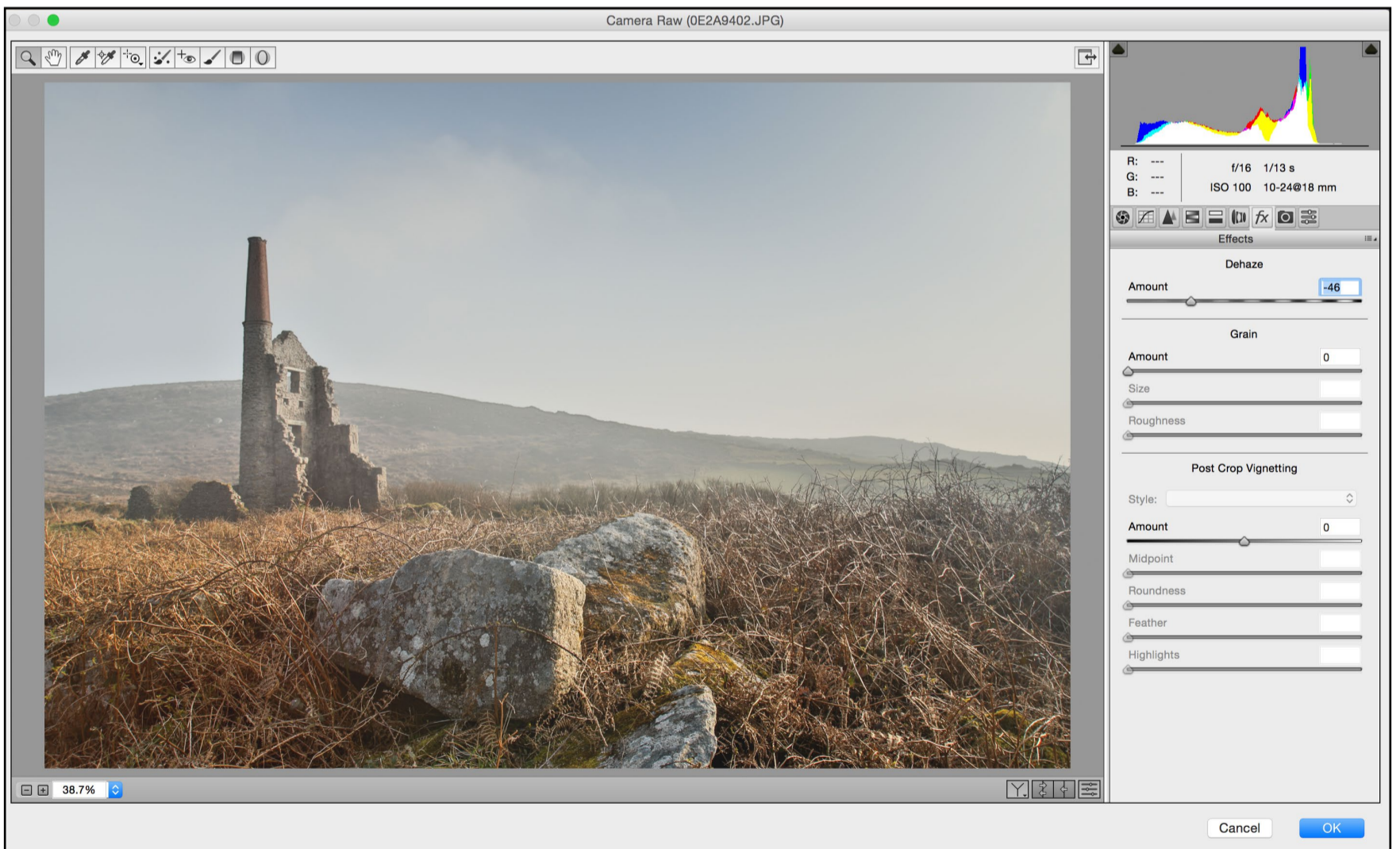
The Camera Calibration panel can be a useful first stop in the editing process. Try different camera profiles to change the look of tones and colours.



37 DESATURATE PORTRAITS
If you want to give your portraits a trendy desaturated look, try lowering Saturation, then increasing Vibrance in the Basic panel (or vice versa if you prefer more vibrant colours).



38 TWEAK MONOS WITH TEMP AND TINT
After converting an image to monochrome with the HSL/Grayscale panel, you can go back to the Basic panel and experiment with Temp and Tint to fine-tune the look of the black-and-white effect.

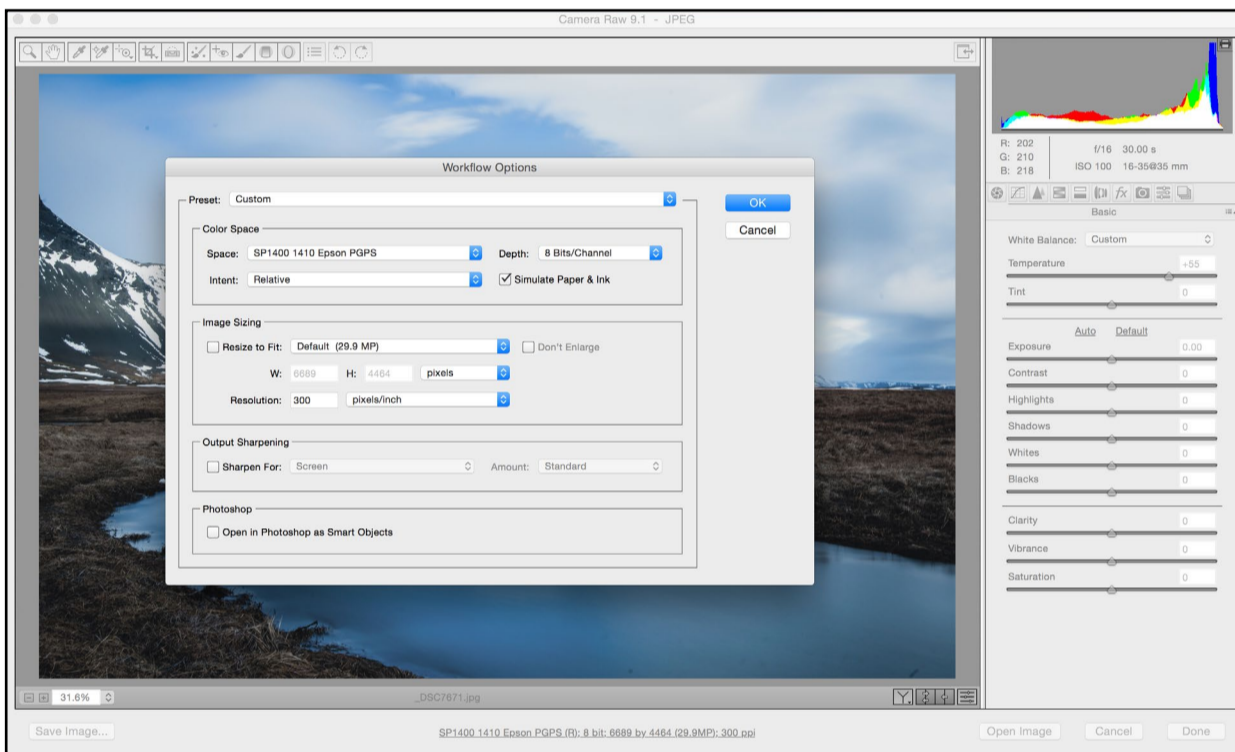


39 ADD HAZE TO LANDSCAPES
Found in the FX panel, the new Dehaze command enables you to cut through atmospheric haze in your landscape scenes, but it also does a great job when used in reverse to add haziness to scenes. This is useful when you want to add a dreamy atmosphere to your landscapes.

OUTPUT TIPS

40 SOFT PROOF FOR PRINTING

The workflow options (accessible via the blue link below the image) not only enable you to choose a colour space, but also to soft-proof your image by displaying different ICC print profiles in the Color Space options. You can also choose to simulate the paper and ink you're using to get a more accurate idea of how your print will look.



41 16-BIT TIFFS

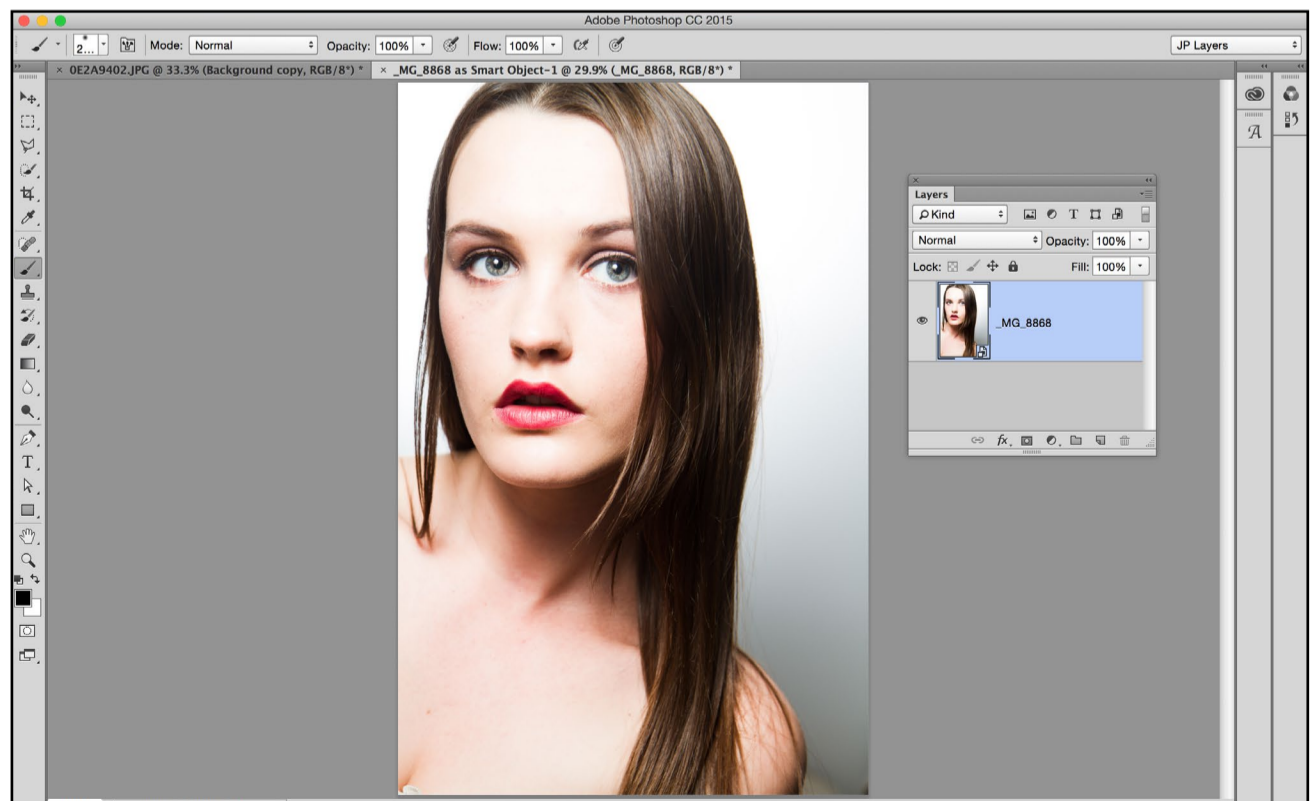
If you're planning on taking the photograph further with heavy editing in Photoshop, and you want the best possible image quality with the most colours, choose to output the file as a 16-bit TIFF in the workflow options.

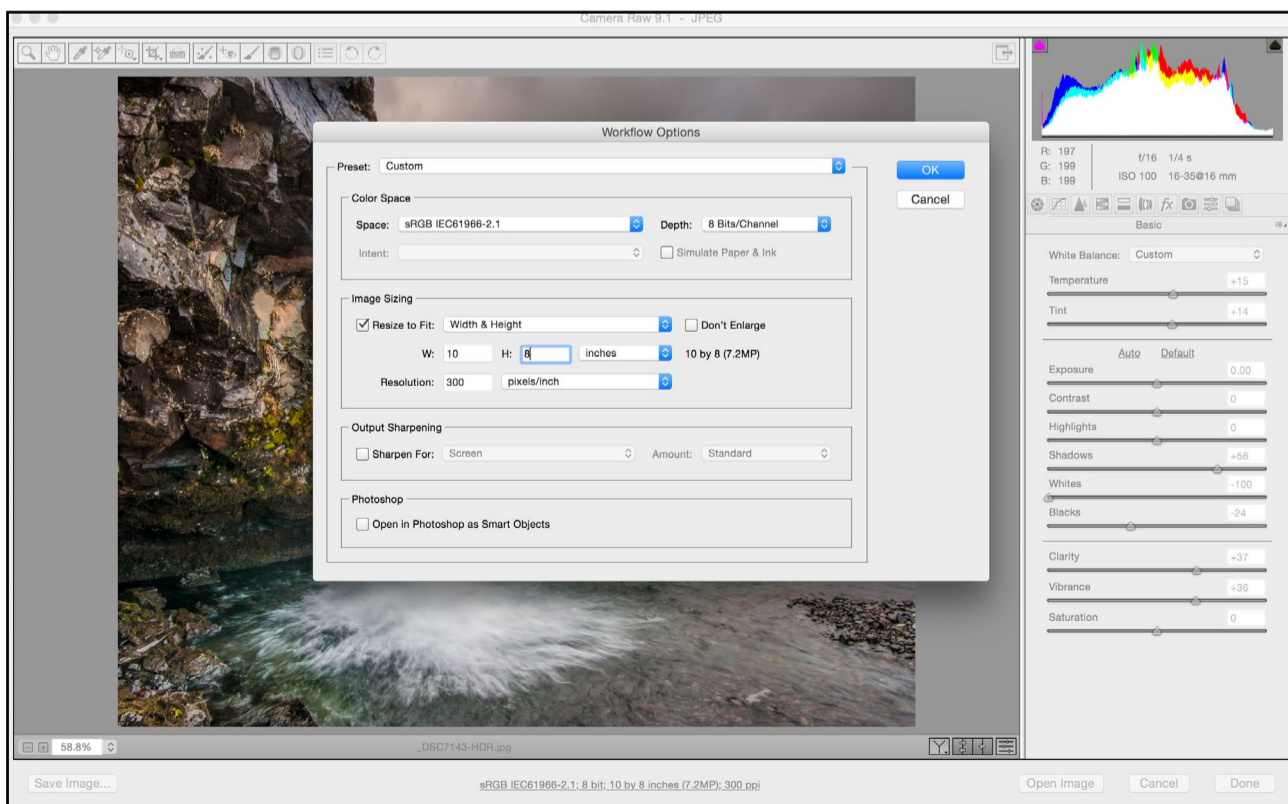
42 BYPASS CAMERA RAW

If you'd rather bypass Adobe Camera Raw and open a raw file straight into Photoshop, hold down Shift and double-click the file in Adobe Bridge. This will process the raw file with the default ACR settings.

43 OPEN AS A SMART OBJECT

To open an image in Photoshop from Camera Raw as a Smart Object, hold Shift and the Open Image button changes to Open Object. Once done, you can double-click the Smart Object layer in the Layers panel to send the image back to Adobe Camera Raw.





44 CROP AND PRINT

You can prepare images for printing directly from Camera Raw. Use the Crop tool to crop to specific dimensions, then go to the Image Sizing options, tick Resize to Fit and choose the width, height and resolution you want to apply.